

THE BOY WHO IS THE FIRST OF LIVING VIOLINISTS

Jascha Heifetz at Seventeen Years of Age at the Top of His Profession Despite Certain Limitations.

By W. J. HENDERSON.

THE prodigality of nature in the distribution of musical gifts has never been more brilliantly illustrated than in the course of the last two or three seasons. The advent of such youthful performers as Guiomar Novae and Mischa Levitzki has excited the liveliest interest among lovers of piano music. Mme. Galli-Curci has alone sufficed to set the world aflame with enthusiasm over the voice and vocal art. But nothing has more greatly stirred the public than the appearance of Jascha Heifetz, the juvenile violinist.

Though he is now seventeen, those who have known him since he was only twelve declare that so far as technique is concerned he played quite as well then as he does now. This statement comes from other violinists who were pupils of Leopold Auer, the master of Heifetz.

Mischa Elman, Efrem Zimbalist, Kathleen Parlow and Max Rosen are among the pupils of this distinguished master, who was announced for a recital yesterday. This young Heifetz is extraordinary in the precise meaning of that word. His sudden leap into fame is one of the noteworthy incidents of the season. He had only to be heard in order to satisfy all judges of violin playing that the reports which had preceded him were in no way exaggerated. He stands at seventeen at the top of his profession. Despite his limitations, which will presently be defined, he is the first of living violinists. This, it will be conceded, is an extraordinary position for a boy to attain.

The gifts of young Heifetz are manifold. First of all is that peculiar genius for the violin which enabled him to master its formidable technique so early an age. It takes ordinary talent eight or ten years to acquire proficiency in violin playing; and when it is acquired it is not that of a distinguished virtuoso, but of a good every day performer. Violin genius means a special facility in learning that exquisite delicacy of muscular sense which enables the left hand always to direct its fingers to the exact position demanded and the right hand to move and press the bow so as to get the perfect tone.

Heifetz's artistic lineage. Being is to the violinist what touch is to the pianist. It is the life of his technique. It is the means with which he makes the tonal lights and shadows play through the instrumental song. It is the force behind every dynamic gradation, the secret of those infinite varieties of sound figuratively called "tone color." But it is more than this. It is the determining factor in what is termed style. Here it is akin to the brush work of the painter, sweeping and bold or delicate and fine, or one of a thousand shades between.

When we read of the great violin masters who lived long before our time we find that emphasis is laid on the nobility of their style. The dignity of their musical utterance impressed all hearers. Whether this nobility was grandiose or simple, and majestic in that very simplicity of line, whether it was Corinthian or baroque, we can only conjecture; but it is a certain that purity of taste was its guide. Heifetz, though a mere boy, has to be considered by the standards applied to the art of the masters. He is a great violinist and seems to justify his artistic lineage. This, in itself is an interesting and suggestive fact. He is a pupil of Leopold Auer, who studied in Pesth and Vienna under Dont and afterward under the famous classic player Joseph Böhm, who learned his art from Berio Böhm, the great pupil of Viotti, as supreme master of the great Italian school of classic violin playing.

As to Temperament. It would be, however, erroneous to conclude that Heifetz has the style of Viotti. The art of violin playing has acquired much that was unknown to that master, and it underwent great revolutionary changes after Paganini had introduced his brilliant and astonishing performances. But if we desire thoroughly to appreciate young Heifetz's style we must recognize in it the preservation of the best Viotti traditions which have come down to us and the largest independent administration. The boy's taste, which now has been inborn and instinctive at first, is fastidious to the last degree, but there is nothing emasculate in his playing.

Heifetz possesses an exquisitely beautiful tone. His bowing is alive with sensitiveness. His style is ravishing in its purity. And these three qualities are prominent in spite of a technique which excites amazement and admiration. The boy's taste, which now has been inborn and instinctive at first, is fastidious to the last degree, but there is nothing emasculate in his playing.

It is constituted a complete summary of his qualities it would be sufficient to satisfy any music lover. But the boy was of uncommon mould. He is something to wonder at and that something is something to wonder at. Heifetz is a sound artist in that he has solid musicianship backed by aesthetic perceptions of the most delicate type. Dignity discloses itself in his physical poise on the stage and publishes itself in the aristocratic features of his style. Yet it is at this point that the anxious ones raise their first question. They doubt his position of "temperament."

The Emotional Element. Mozart was wont to say that three things were needed to make a pianist, and then he pointed to his head, his heart and his hands. From what has been said here about Heifetz's manner it is probable that he has the head and the hands. It is not at all within the order of things that a boy of his age should palpitate with the emotions of a man who has seen life and gathered wisdom. Nor is it true that a boy's playing is better because they are childish.

A famous professor of singing once said of a fellow pupil donna: "I am sure that woman's teacher I would have loved to her, marry her, break her heart, and in three years she would be a greatest singer in Europe." Such a statement is the populace, but it is not the case. Wisdom that comes of experience is essential to every artist, and that is why Heifetz will mature fast in the next five years, even though he is not expected out of one moment of the boy of living. Growth in wisdom purely musical will bring with it deeper and deeper emotion in the study of great works; but whether the lad

Musio and Braslau and Messrs. Martini and Mardones. The entire Metropolitan House chorus and chorus school will take part. Mr. Kott will conduct.

CONCERTS, RECITALS, NOTES OF MUSIC.

The final Philharmonic concert of the season, featuring a Tchaikovsky-Vagner programme as arranged from the "rehearsals" of Philharmonic patrons, will take place this afternoon in Carnegie Hall. The list opens with Tchaikovsky's first symphony in E minor, the remaining compositions comprising the prelude and glorification from "Parsifal," the Hecatechale from "Tannhauser," the prelude to the first act of

members of the trio now are Mme. Schnabel-Tollersen, pianist; Carl H. Tollersen, violinist; and Michel Penha, cellist. The programme for Tuesday closes with Robin Goldmark's A major quartet, in which Samuel Lifschey, as the assisting artist, will play the viola part. It will be remembered that this Goldmark work was the Paderewsky prize winning work in a competition in 1909. The other two numbers to be presented are George Schumann's F major trio and a sonata in F sharp minor, for piano and cello, in one movement, by Jean Hure.

The Society of the Friends of Music at their annual public concert, in Carnegie Hall, on Wednesday afternoon, March 27, will present the Philharmonic



MISS CLAUDIA MUZIO, SOPRANO, METROPOLITAN OPERA HOUSE.

"Lohengrin" and the role of the Valkyries from the "Die Walküre."

Following the close of one of the most successful seasons in the history of the Society in New York on March 17, the orchestra will make its fourth and final trip of the season during the week of April 1, on a concert tour scheduled in Wilkes-Barre on April 1, with one in Chambersburg, Pa., the following day. On April 3 Philadelphia will be visited, with Baltimore on April 4 and Washington on April 5. Another tour will be the soloist with the orchestra in Philadelphia, Washington and Baltimore. The singers will be heard in the "Bell Song," "Lullaby" and in the "Mad scene" from "Lulu."

On April 6 Mr. Damrosch's men return to Philadelphia to give a symphony concert for young people, the first of this type to be offered to Quaker City audiences. Two concerts will be given by the orchestra, one for the National Arms men now in training at Camp Meade, Maryland, while the season ended on April 7 with a concert for the soldiers at Camp Meade, Wrightstown, N. J. This makes three camps that the New York Symphony Orchestra has visited this season—Upton, Meade and Dix.

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Mach's "St. John Passion" under the direction of Seth Bingham, will be given at the Metropolitan Church on Wednesday evening, March 27, at 8:15 o'clock. The choir of the Cathedral of St. John the Divine, led by Dr. Miss Farrow, will assist in the chorales and in the opening and final choruses. No cards of admission are necessary. The soloists will be: Grace Kerns, soprano; Mrs. Benedict Jones, contralto; William H. Wright, tenor; Edgar Schofield, baritone, and Wilfred Glenn, bass.

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Oscar Spireanu, conductor of the Strand Symphony Orchestra, has included the following compositions in the programme for the Strand afternoon concert during the coming week: Two Hungarian dances, Nos. 1 and 2, of Brahms and "Rodeo" by Litolfo.

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CONCERTS OF THE WEEK.
SUNDAY—Philharmonic Society, Carnegie Hall, 3 P. M. Harold Bauer, pianist; Pablo Casals, cellist, joint recital, Aeolian Hall, 3 P. M. Grace Foster, soprano, Princess Theatre, 8:30 P. M. Opera concert, Metropolitan Opera House, 8:30 P. M.
MONDAY—Clara Clemens, contralto, Aeolian Hall, 8:15 P. M. Tuesday—Dixie Club's concert, Aeolian Hall, 8:15 P. M. Maurice Dumesnil, pianist, ballroom of Ritz-Carlton Hotel, 3:30 P. M. Tollefson Trio, Aeolian Hall, 8:15 P. M.
WEDNESDAY—Philadelphia Orchestra in Friends of Music concert, Carnegie Hall, 3 P. M.
THURSDAY—Oratorio Society, Carnegie Hall, 8:30 P. M. Beryl Rubinstein, pianist, Aeolian Hall, 3 P. M. Eugene Ysaeye, violinist, in a recital with Victoria Boshko, pianist, Aeolian Hall, 8:15 P. M.
SATURDAY—Concert for American Friends of Musicians in France Society, Aeolian Hall, 3 P. M. Lillian Rosenthal, pianist, Aeolian Hall, 8:15 P. M.

largely debared from enjoying the opportunities the metropolis offers for hearing music because of the long distances in travel which as doing means. Now this spring under the auspices of the Staten Island Academy at New Brighton a series of concerts in the Curtis Lyceum, beginning last Tuesday evening, is taking place. Among the performers in the series are Guiomar Novae, Marie Caslova, Allen McQuinn and Mary Jordan. Probably the Edith Rubel Trio will also be heard.

Jascha Heifetz will give his last New York violin recital of the season in Carnegie Hall on Saturday afternoon, April 6.

Mme. Stabers-Hall, soprano, will give a recital of Scandinavian music at the Princess Theatre on the afternoon of April 7.

Mme. Helen Stanley has been selected by Harold Laparra, composer, for the premiere of his song cycle, "A Musical Journey Through Spain," which will be given in Aeolian Hall on April 9. Mme. Stanley will sing twelve songs of the cycle in the Galets of the various Spanish provinces. Mr. Laparra will play her accompaniments and also piano selections from his "Spanish Rhythms" and "Scenes Iberiennes." The material for the song cycle was secured by Mr. Laparra during years of travel through Spain, his aim being to afford a musical picture of the life and customs and widely different sections there, such as Andalusia, Catalonia, Old Castile and the Basque country. From the months of his Spanish sojourn he secured folk-songs, which he has utilized in the vocal and instrumental numbers now to have their first public hearing.

The Letz Quartet will give its third and last subscription concert of the season on the evening of April 8 at Aeolian Hall. The programme includes a quartet by d'Ambrosio.

A group of Finnish songs will form a part of the programme of the concert to be given by the chorus of the Schola Cantorum under Kurt Schindler's direction at Carnegie Hall on Tuesday evening, April 9. Although known as student songs, they are not, like our own songs of that name, expressions of a rollicking, jolly spirit. The Finnish language having been suppressed under the old Russian regime of the "Czar," it was forbidden to sing songs which glorified their students that the sons of Finland could work for their own ideals, and so Sibelius and other great national composers have written their finest settings for student choruses. The songs, therefore, instead of expressing the carefree spirit of youth voice the cry of a distressed and exiled people.

A special "Messiah" committee has been organized to make plans for four

Carnegie Hall, Holy Thursday, Mar. 28th, 8:30.

BACH'S PASSION. Bach's greatest work. CHORUS OF 300. N. Y. Symphony Orch.

St. Michael's Boy Choir of 60. Organ, Piano and Mr. W. H. Allen, Lecturer, Lecturer, Mr. Tittman and Renald Wernicke.

Edwards Weiss, a young New York pianist, will be heard in a debut recital here on Monday afternoon, April 1.

Jascha Jacobsen, American violinist, will be heard in his second recital of the season at Aeolian Hall on Monday evening, April 1. This young violinist by his work has steadily increased the public's interest in his unusual ability and his second recital is being given because of special requests on the part of many local lovers of violin music. In the programme are Strid's "Talladieu," Sully's "The Vivaldi" and a minor concerto, Bruch's G minor concerto and a group of shorter numbers by Rachmaninoff, d'Ambrosio, Vilella and Hummel.

Yvette Guilbert will give three "Causes" illustrated by songs at the Maxine Elliott Theatre on the afternoons of April 2 and 3 and Sunday evening, April 7. Her three subjects are "Baudelaire," "Francis Jammes" and "Jehan Rieu."

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On Thursday, April 4, the Manzoni "Requiem" of Verdi will be given at Carnegie Hall by the New Choral Society of New York. The choir, under the direction of Mr. Manzoni, was formed in 1885 and died in the same city on May 22, 1873. Just one year later, on the anniversary of his death, Verdi conducted the first hearing of the requiem. It was Milan, which event was a fine tribute to one of Italy's greatest poets and novelists as well as a man intensely patriotic and an Italian. Manzoni's most famous work, the novel "The Promised Spouse," which has been called the most perfect historical novel ever written, had a great part in stimulating Italian patriotism and giving life to the idea of Italy as a nation. The soloists for the concert are: Marcello Craft, soprano; Anna Hawk, contralto; Arthur Hackett, tenor; Arthur Middleton, bass.

The two "Joyous Hours" which Janet Jackson and Ruth Cramer were scheduled to have given on Saturday mornings, March 9 and 23, at the Princess Theatre were postponed to a holiday matinee on Thursday, April 4, followed by another matinee on May 2. The little dance pantomimes with appropriate music which these two young girls present are especially appealing to children and to all who love children and understand the heroes of the child's imagination. The programmes upon each occasion will be entirely new, with new settings, costumes and properties made by Miss Jackson and Miss Cramer themselves. At present they are "doing their bit" by offering their programmes at the various training camps around New York.

Margaret Matzenauer, contralto of the Metropolitan Opera Company, assisted by Frank La Forge, composer-pianist, will give a song recital at Carnegie Hall on Thursday afternoon, April 4.

Fritz Kreisler, as is well known, cancelled at one time last fall all his appearances, having engagements for the season, though he still consented to play in a few charity concerts to which he was already pledged. Among these were the Chamber Music Owners, with the remaining members of the Knickerbocker Quartet, of which his share in the profits was to be donated to the Musicians Fund of the Holmeins. Two of the concerts have taken place, and the last one was to be given on April 6. Owing to recent and renewed agitation against Mr. Kreisler's appearances he feels that he cannot appear in public at all during the continuance of the war, and much as he regrets it he has informed the management of the concert that he feels he must postpone his appearance until the last one of the Chamber Music Owners. The manager of the series, therefore, announces that the concert of April 5 will not take place.

Although it is a part of New York City, Staten Island has heretofore been

Carnegie Hall, Wed. After. Mar. 27, at 3.

Friends of Music. THE PHILADELPHIA ORCHESTRA. LEONARD KOSCIUSKO, conductor. Samaroff-Bauer-Gabrilowitch.

Tickets \$2.50 to \$10.00. War Tax extra. At Box Office, and Holten Lane, W. 24th St.

CARNEGIE HALL, SUNDAY AFTER. MAR. 31. EASTER SUNDAY. At 3 o'clock by JOHN McCORMACK.

SEATS AT \$1, \$1.50, \$2.50 NOW AT BOX OFFICE. Mr. Chas. L. Wagner, D. F. McCormack, Asst. Mgr.

Aeolian Hall, Tues. Eve., Mar. 26, 8:15.

TOLLEFSEN TRIO. Modern Chamber Music. Concert. TICKETS \$2.50 to \$10.00. STEINWAY PIANO. Mr. Winton and Livingston, Inc.

Carnegie Hall, Thurs. After. April 4, at 3. SONG RECITAL. MME. MATZENAUER.

FRANK LA FORGE AT THE PIANO. Seats Box Office. Mrs. Hansel Jones (Statenway).

Aeolian Hall, Sat. Eve., April 6, at 8:15. Last Public Recital This Season. MISS H. LEVITZKI.

SCHUBERT'S "SCHOPIN" Programme. Mr. DANIEL MAYER. Baldwin Piano.

Aeolian Hall, Tues. Mon. Mar. 26, at 8:15. SONG RECITAL. MME. CLEMENS.

Ossip Gabrilowitch at the Piano. Mr. Antonio Sawyer in the Mason & Hamilton Piano.

Aeolian Hall, Monday After. April 1, at 3. SONG RECITAL. MME. ADELE BRADEN.

Mr. John W. Frothingham, Lect. Knickerbocker.

Aeolian Hall, Tues. Eve., April 2, at 8:15. PIANO RECITAL. EDWARD WEISS.

Punch & Judy Theatre, 300 N. W. 4th St. at 4. PIANO RECITAL. FRANK WOODMANSEE.

Mrs. Hansel & Jones, Mason & Hamilton Piano.

METROPOLITAN OPERA HOUSE. Monday, Double Bill. Coq d'Or. Barrientos, Sundelius, Barrios, Call, Bonifacio, Cond. Moriconi. Tuesday, Double Bill. Lodoletta. Easton, Caruso, Barrios, Call, Bonifacio, Cond. Moriconi. Wednesday, Double Bill. Lodoletta. Easton, Caruso, Barrios, Call, Bonifacio, Cond. Moriconi. Thursday, Double Bill. Lodoletta. Easton, Caruso, Barrios, Call, Bonifacio, Cond. Moriconi. Friday, Double Bill. Lodoletta. Easton, Caruso, Barrios, Call, Bonifacio, Cond. Moriconi. Saturday, Double Bill. Lodoletta. Easton, Caruso, Barrios, Call, Bonifacio, Cond. Moriconi. Sunday, Double Bill. Lodoletta. Easton, Caruso, Barrios, Call, Bonifacio, Cond. Moriconi.

TO-NIGHT HOFMANN. Russian Pianist. MABEL GARRISON. ORCHESTRA CONDUCTOR. MORGAN KINGSTON. HADIMAN MUSIC USED.

Withhold Musical Bureau Announces NEW YORK HIPPODROME. SUNDAY NIGHT, MARCH 31.

ALMA GLUCK and EFREM ZIMBALIST. NEW YORK HIPPODROME. SUNDAY NIGHT, MARCH 31.

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